

# Spanish Fandango Uke Arrangement; RGordon

**C** **F** **C** **G7**

```

| | | / | | | / | | | / | | | /
1 3 2 0 3 0 1 2 2 0 3 0 1 0 1 2 1 3 4 0 2 0 3 0 4 0 2 1 3 2
4 0 4 0 4 2

```

**G7** **C**

```

| | | / | | | / | | | / | | | / | | | /
4 0 2 1 3 0 4 0 2 0 3 0 3 0 2 0 4 0 1 3 2 0 3 0 1 2 2 0 3 0
4 0 4 0

```

**F** **C** **G7** **C**

```

| | | / | | | / | | | / | | | / | | | /
1 0 1 2 1 3 4 0 2 0 3 0 4 0 2 1 3 2 4 0 2 1 3 2 3 0 2 0 4 0
4 2

```

**C**

```

| | | ://: | | | / | | + | / | | + | / | | | /
3 0 2 0 4 0 1 3 2 0 3 0 1 5 2 0 3 0 1 3 1 2 2 0 3 0 1 3 4 0 2 0 3 0
4 0 4 0 4 0

```

**G7** **C**

```

| | | / | | | / | | | / | | | :// | | | //
4 0 2 1 3 2 4 0 2 1 3 2 4 0 2 0 3 0 3 0 2 0 4 0 1 1 2 0 3 0
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

```

**F** **C** **G 5th fret**

```

| | | / | | + | / | | | / | | | / | | | / | | + | /
1 0 2 1 3 0 1 2 2 1 3 0 1 0 4 0 2 0 3 0 3 0 2 0 4 0 1 5 2 7 1 5 1 7 2 7 4 0 1 5
4 2 4 2 4 0

```

**C** **F** **C**

| | | / | | | / | | | / | | + | / | | | / | | | /

1<sub>3</sub> 2<sub>0</sub> 3<sub>0</sub> 1<sub>1</sub> 2<sub>0</sub> 3<sub>0</sub> 1<sub>0</sub> 2<sub>1</sub> 3<sub>0</sub> 1<sub>2</sub> 2<sub>1</sub> 3<sub>0</sub> 1<sub>0</sub> 4<sub>0</sub> 2<sub>0</sub> 3<sub>0</sub> 3<sub>0</sub> 2<sub>0</sub> 4<sub>0</sub>

4<sub>0</sub> 4<sub>0</sub> 4<sub>2</sub> 4<sub>2</sub>

**G7** **\* C**

| | | / | | | / | | | / | | | //

4<sub>0</sub> 2<sub>1</sub> 3<sub>2</sub> 4<sub>0</sub> 2<sub>1</sub> 3<sub>2</sub> 3<sub>0</sub> 2<sub>0</sub> 4<sub>0</sub> 3<sub>0</sub> 2<sub>0</sub> 4<sub>0</sub>

After the second time through the entire piece \* is substituted for the final 2 measures (or...Coda)

**\* C**

| | | / | | | //

3<sub>0</sub> 2<sub>0</sub> 4<sub>0</sub> <math>\diamond</math>3<sub>12</sub> ---

<math>\diamond</math> indicates a harmonic for that note  
lightly touch the string at that place,  
and pluck it to produce a ringing,  
sustained tone.

**G 5th fret**

